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THE TRANSLATOR OF OMAR KHAYYAM.*

Edward FitzGerald's character, as revealed in his letters, turns out to be as charming as his unique translations. He was evidently the simplest, sincerest, most genuine of men. His seclusiveness was almost as extreme as that of Thoreau; but it would be very unjust to him to compare him to that enthusiast, for no man of the world could be freer from all that is strained and eccentric. He honestly enjoyed simplicity in manners, in art, in literature, in character, in daily life; and he accordingly laid out his life upon as simple a plan as is compatible with membership in a highly artificial society. He had no affectation of getting back to a state of hairy quadrumanous nakedness; he simply established himself in a little cottage with an old woman to "do" for him; surrounded himself with the books and pictures and flowers that he loved; saw gladly the few friends who took the trouble to visit him,—and so lived his lonely, meditative life. Luckily

he was a great letter-writer, and he had friends worth writing to. Men like James Spedding, Thackeray, Alfred and Frederick Tennyson, were his friends from youth to old age; there were others somewhat less eminent, but scarcely any undistinguished. Yet he courted celebrities as little as he courted celebrity; the men I have mentioned were still young and obscure when he first knew them, and after they became famous they remained his friends in spite of his frank and trenchant criticism, or—what is a still harder test of friendship—of his indifference to their works. With Carlyle and Mrs. Kemble he became somewhat intimate later on; and his acquaintance with Mr. Lowell and Professor Norton was confined to the last ten years of his life. His affection for all these great people was as simple as his affection for many less famous people,—as simple as that for the good captain of his lugger, of whom he said, sincerely enough: "This is altogether the Greatest Man I have known."

The way in which all these men received his honest criticism is extremely creditable to them and to human nature. He made no secret of his preference of the novels of Scott, and even of some by Trollope and Wilkie Collins, to those of Thackeray; yet the friendship remained unbroken and tender to the end. He liked nothing that "Alfred" wrote after the volume of 1842, not even "that accursed Princess," not even "In Memoriam," which "has that air of being evolved by a Poetical Machine of the highest order." Spedding seems to have been the friend to whom he was first and last most tenderly attached; he certainly admired Spedding above all others—the captain of the lugger perhaps excepted,—yet he deprecated Spedding's life-long devotion to Bacon, and ridiculed the laborious attempt "to wash that Blackamoor white." Under cover of his own modesty and unassumingness, he administers to Carlyle the very criticism that worthy most needed. Later on, when the intimacy had strengthened, one finds him saying to Carlyle: "You don't care what one thinks of your books: you know I love so many: I don't care so much for Frederick so far as he's gone: I suppose you don't either." This is most wholesome by the side of Emerson's panegyries—surely somewhat forced—in his letters to Carlyle. After the death of his old

* LETTERS AND LITERARY REMAINS OF EDWARD FITZGERALD. Edited by William Aldis Wright. In Three Volumes. New York: Macmillan & Co.

friend Bernard Barton, the Quaker poet, it naturally fell to FitzGerald to edit a book of selections from Barton's letters and poems, and to contribute "a little dapper Memoir." Of this book he says to Frederick Tennyson : "Some of B. B.'s letters are pleasant, I think, and when you come to England I will give you this little book of incredibly small value." After all this, and much more of the same sort, it is amusing to an American to hear him say to Mr. Lowell, apropos of the "Moosehead Journal": "I did not like the style of it at all ; all 'too clever by half.' Do you not say so yourself, after Cervantes, Scott, Montaigne, etc.?"

Not that there was anything of the caviller or the grumbler about FitzGerald ; on the contrary, he was the most amiable of men. His literary favorites are as various as his literary friends, but his hearty admirations are tempered by just those reserves which made his praise of value to the judicious. Indeed he had, beyond most men of his time, the temper of the true literary critic. Had he chosen to publish book-reviews he would have been a model to the reviewers of an era of puffery, for his faculty of self-detachment, of separating the man from his works, was remarkable. Perhaps his solitary life made him the better able to retain his natural independence of judgment. Taking a fresh survey of whatever is brought under his eye, he is singularly free from prepossession and from cant, whether of party, of school, or of fashion.

In the midst of the consideration of these entertaining letters and beautiful translations, it is a great pity to have to find fault. But the want of a topical index to the letters is something that a reviewer has no right to pass over in silence,—even if it did not waste his time and patience, both scanty. I know of no similar publication that contains a greater number of apt and suggestive remarks upon the books and authors of the Victorian era. Many of these scattered *obiter dicta*, the fruit of ripe meditation, are much more enlightening, because more centrally true, than some lengthy professional critiques on the same subjects. Indeed, it often happens that this solitary reader condenses into a few lines a judgment which has cost him more hours of study and reflection than many a Quarterly Review article costs its author. There are in these letters numberless remarks which, considering their source, no critic can henceforth afford to overlook. But if one desires (as what reader does not?) to look up the exact form of any particular re-

mark or anecdote, one must take counsel of one's bump of locality and search through a volume of five hundred pages. A certain number of repetitions of this experience makes even a tolerant reader wish, in his haste, that Mr. Browning's unpoetical scurrillity had been addressed to the living editor rather than to the innocent dead. But Mr. Wright has been sufficiently punished, one would think, by the knowledge that his unpardonable negligence is alone to blame for bringing this barbarous vengeance upon one who shrank from every form of publicity as other men shrink from death or from obscurity.

FitzGerald lived long enough to read, just before his death, the Carlyle-Emerson Correspondence, as edited by his American friend, Professor Norton. How appropriate and how easy it would have been for FitzGerald to intrust his literary remains to his friend at the American Cambridge ! But "this ultra-modest man," as Carlyle termed him, scarcely thought that even his translations would be published after his death ; and he would probably have been terrified at the bare idea of the publication of his correspondence. If he be at this moment cognizant of the poor scenes now enacting in a world which he left without regret, one may fancy him more wounded by the indiscretion of his friends than by the insult of Mr. Browning.

Readers of "The Rubáiyát of Omar Khayám" will be glad to turn from these strictures to a brief consideration of his other less known but equally masterly translations. Let us begin with a specimen from his free rendering of Calderon's masterpiece, which FitzGerald entitles, "Such Stuff as Dreams are Made of," iii. 1 :

"The sailor dreamed of tossing on the flood :
The soldier of his laurels grown in blood :
The lover of the beauty that he knew
Must yet dissolve to dusty residue :
The merchant and the miser of his bags
Of finger'd gold ; the beggar of his rags :
And all this stage of earth on which we seem
Such busy actors, and the parts we play'd,
Substantial as the shadow of a shade,
And Dreaming but a dream within a dream !"

Compare with this Dr. Trench's more literal rendering of the corresponding passage at the end of Act ii. of "Life's a Dream":

"And the rich man dreams no less
'Mid his wealth which brings more cares ;
And the poor man dreams he bears
All his want and wretchedness ;
Dreams, whom anxious thoughts oppress,
Dreams, who for high place contends,
Dreams, who injures and offends ;

* * * *

What is life? a frenzy mere;
 What is life? e'en that we deem;
 A conceit, a shadow all,
 And the greatest good is small:
 Nothing is, but all doth seem—
 Dreams within dreams, still we dream!"

The stars indicate the omission of seven lines which do not affect this comparison, as they are not rendered by FitzGerald. Readers who prefer patient mediocrity punctually sweating after its author, like Sancho after the Don, will be for the version of Dr. Trench. On the other hand, those who prize poetry above rubies, and who are uncritical enough to be satisfied with a translation which merely gives an impression of the power and beauty of the original, will doubtless find their account in FitzGerald's "free-and-easy" rendering,—as he himself styles it in his humbly apologetic letter to Archbishop Trench. Distrustful as he always was of his own powers, he seems to have set but a slight estimate upon the value of any of his translations; and the satirical lines prefixed to "Such Stuff as Dreams are Made of" are hardly an exaggeration of his habitual tone when mentioning these things, even to his most intimate friends:

"For Calderon's drama sufficient would seem
 The title he chose for it—'Life is a Dream';
 Two words of the motto now fitch'd are enough
 For the impudent mixture they label—'Such stuff!'"

It is sadly amusing to know that a man capable of "such stuff" should have gone through life thinking small-beer of himself in comparison with the mob of relatively commonplace people. He has misgivings about letting Dr. Trench see his best versions of Calderon, and he is afraid to send to Milnes his privately and furtively printed quatrains from Omar. He writes to Professor Thompson in 1862:

"Now, I really feel ashamed when you ask about my Persian Translations, though they are all very well: only very little affairs. I really have not the face to send to Milnes direct; but I send you four Copies which I have found in a Drawer here, to do as you will with. This will save Milnes, or anyone else, the bore of writing to me to acknowledge it."

Readers of the quatrains from Omar who have not yet seen the letters, will perhaps thank me for quoting FitzGerald's own "Story of Rubáiyát."

"I had translated them partly for Cowell: young Parker asked me some years ago for something for Fraser, and I gave him the less wicked of these to use if he chose. He kept them for two years without using: and as I saw he didn't want them I printed some copies with Quaritch; and, keeping some for myself, gave him the rest. Cowell, to whom I sent a Copy, was naturally alarmed at it; he being a very religious Man: nor have I given any other Copy but to George Borrow, to whom

I had once lent the Persian, and to old Donne when he was down here the other Day, to whom I was showing a Passage in another Book which brought my old Omar up."

As far back as May, 1857, we find him confiding to Professor Cowell his plan of translating Æschylus:

"I think I want to turn his Trilogy into what shall be readable English verse; a thing I have always thought of, but was frightened at the Chorus. So I am now; I can't think them so fine as people talk of: they are terribly maimed; and all such Lyrics require a better Poet than I am to set forth in English. But the better Poets won't do it; and I cannot find one readable translation. I shall (if I make one) make a very free one; not for Scholars, but for those who are ignorant of Greek, and who (so far as I have seen) have never been induced to learn it by any Translations yet made of these Plays. I think I shall become a bore, of the Bowring order, by all this Translation; but it amuses me without any labor, and I really think I have the faculty of making some things readable which others have hitherto left unreadable. But don't be alarmed with the anticipation of another sudden volume of Translations; for I only sketch out the matter, then put it away; and coming on it one day with fresh eyes, trim it up with some natural impulse that I think gives a natural air to all."

He never fully carried out this plan, but some ten years later he completed and printed—privately, as usual—his now famous rendering of the "Agamemnon." This was intended chiefly for the benefit of Mrs. Kemble and one or two other friends who knew no Greek. Mrs. Kemble made this, and the versions of Calderon's two great dramas, known in America; and in 1875 a request on the part of Professor C. E. Norton for a copy of the "Agamemnon" led to the pleasant and somewhat extended correspondence between FitzGerald and Messrs. Lowell and Norton. This correspondence had one result for which we have reason to feel thankful: the completion of the versions from Sophocles entitled by FitzGerald "The Downfall and Death of King OEdipus." He was continually belittling these masterly translations, and reminding all who referred to them that they were by no means intended for scholars. The "Agamemnon" he calls "the most impudent of all"; he will not send a copy to Carlyle, even when requested; he will not send a copy to Mrs. Thompson because she is the wife of a Grecian; and he writes as follows to Professor Wright concerning his "small Escapades in print":

"But I am always a little ashamed of having made my leisure and idleness the means of putting myself forward in print, when really so many much better people keep silent, having other work to do. This is, I know, my sincere feeling on the subject."

FitzGerald is an example of those who, "measuring themselves by themselves, are not wise"; but his unwisdom was not precisely of the kind which the apostle glanced at. His life was so solitary, and his associates, when he went among men, were chiefly men of such transcendent powers, that he never fairly measured himself with the mob of reviewers and able editors and literary men at large, among whom there is such prodigious "knocking about of brains." He felt himself hopelessly inferior to the Tennysons, and apparently also to Carlyle, Spedding, and Thackeray; in point of scholarship, to which he made not the slightest pretension, he felt himself but a child by the side of his friend Thompson, Professor of Greek at Cambridge, and of his friend Cowell, the Orientalist. These, with the painter Lawrence, his neighbor the Quaker poet Barton, and his neighbor Parson Crabbe (son of the poet), are the men with whom his life was most closely linked. Comparing himself with some of the first men of his time, whether for scholarship or for genius, the modest recluse reckoned himself a mere Will Wimble, because he fancied that he fell somewhat short of the high standards his friends set for him. Judging from the pure wine of poetry which, in the capacity of a translator, he has added to our literature, and from the sanity, the sense of style, the vigor of intellect, and the large imaginative grasp of his thought everywhere apparent in his versions, one may fairly doubt whether his self-supposed inferiority to the Tennysons and Carlyle and Thackeray was not a matter of ambition rather than of native capacity. At all events, the translator who, by the fine originality and daring creativeness of his renderings of such various poets, has fairly earned a right to the title of prince of translators since old Chapman, may safely be said to have deserved better of his language and of future memory than any secondary poet of his time. It is only when we consider that really great translators are even rarer than poets who can pass awhile for great, that we are capable of doing justice to the modest genius of him who made great Sophocles, mighty Aeschylus, sad Omar, and impassioned Calderon, clasp hands across the centuries and speak with living force in English words. He has made these masters speak upon his page, perhaps not just as they would have spoken had they been Englishmen, but with a music and a power scarcely inferior to their own. He has done for them, in short, what Chaucer did for Boe-

caccio, what Coleridge did for Schiller. The quatrains from Omar seem to be little less original with FitzGerald than is the Elegy with Gray, and perhaps the one poem will live as eternally as the other. If this be true, or even half true, then "dear old Fitz," with his "innocent *far niente* life," concerning which he was apt to be so remorseful, has after all left his countrymen a legacy which they will prize when the Swinburnes and Morrises and Mrs. Brownings shall be remembered, if at all, like Waller and Marvell and Donne, by a few tuneful lines in old anthologies. Better were it for the fame of some such poets, would they but devote themselves, as FitzGerald did, to rescuing, for the benefit of English readers, the great masterpieces of other literatures from the clutches of dismal pedants, whose versions keep the word of promise to the letter and break it to the spirit. FitzGerald will have the reward he neither sought nor expected. He is one of that company, described by Chaucer, who besought Lady Fame to hide their good works, which they had done for contemplation's sake and for the love of God. But the capricious divinity ordered her Eolian trumpeter, instead, to take his golden clarion and ring out their names so loud and clear

"That through the worldë went the sound,
Also keenly and eke so soft,—
But attē last it was on loft."

MELVILLE B. ANDERSON.

THE ANTI-SLAVERY CRUSADE IN KANSAS.*

"Come on, then, gentlemen of the Slave States; since there is no escaping your challenge, I accept it in behalf of freedom. We will engage in competition for the virgin soil of Kansas; and God give the victory to the side that is stronger in numbers, as it is in right." Thus rang out the voice of the Hon. William H. Seward, during the last days of the Senate debate on the Kansas-Nebraska bill, May 25, 1854. On May 30, President Pierce signed the bill, and Kansas was thought by a majority of the people of the North to be foredoomed to slavery. The South was exultant, the North depressed and filled with gloom. It was indeed reasonable to suppose that Missouri alone, lying, with her hundred thousand slaves, worth \$35,000,000, directly between Kansas and the East, could pour such a stream of pro-slavery

* A HISTORY OF THE KANSAS CRUSADE: Its Friends and Its Foes. By Eli Thayer. Introduction by Rev. Edward Everett Hale, D.D. New York: Harper & Brothers.

men into the territory that the friends of freedom would be unable to send champions enough even to dilute the current. But dark as the future looked, Senator Seward's words, if not directly inspired by a movement then on foot, were being proved, even as he spoke, grandly true. "The Kansas Crusade" had already been preached, and men were already preparing to march to the rescue of the "Holy Land of Freedom."

The idea of an organized immigration of free men into slave territory was not a new one; but the credit of putting the idea into successful practice belongs largely to the Hon. Eli Thayer, of Worcester, Massachusetts. During the evening of March 11, 1854, nearly two months before the final passage of the Kansas-Nebraska bill, Mr. Thayer spoke in Worcester as follows:

"It is time now to think of what is to be done in the event of the passage of the Kansas-Nebraska bill. Now is the time to organize an opposition that will utterly defeat the schemes of selfish men who misrepresent the nation at Washington. Let every effort be made, and every appliance be brought to bear, to fill up that vast and fertile territory with free men—with men who hate slavery, and who will drive the hideous thing from the broad and beautiful plains where they go to raise their free homes. I, for one, am willing to be taxed one-fourth of my time, or of my earnings, until this be done—until a barrier of free hearts and strong hands shall be built around the land our fathers consecrated to freedom, to be her heritage forever."

In immediate fulfilment of his pledge, Mr. Thayer drew up a charter for a company to be called the Massachusetts Emigrant Aid Company (afterwards changed to the New England Emigrant Aid Company), and secured its passage by the Massachusetts legislature, although "Not one member, either of the Senate or House, had any faith in the measure." Early in May a company was formed under this charter; and on the 17th of July the first colony, of twenty-nine men, set out to make for themselves free homes in Kansas. The news of their coming went before them, and the sound of ringing cheers greeted them and followed them all along their way. Other companies soon followed. Mr. Thayer travelled over sixty thousand miles and made hundreds of speeches to explain "The Plan of Freedom," as Horace Greeley called it; and soon the enthusiasm of the North became so great, and emigrant aid societies sprang up in such numbers, that before the close of 1854, of the eight thousand people then in Kansas, more than one-half are thought to have gone there directly or indirectly through the influence of these

companies. The books of the Massachusetts company show the names of about three thousand persons, in all, for the three years it was in operation. It is true that this is a small part of the total number of emigrants who went to Kansas before 1861, in which year the territory became a free State. But, as is said by Professor Spring in his history of Kansas, "The work of the Boston organization cannot be adequately exhibited by arithmetical computations. A vital, capital part of it lay in spheres where mathematics are ineffectual—lay in its alighting upon a feasible method, which was copied far and wide." This method was, in its essence, organized emigration of free men in such numbers that they at once founded free towns, strong enough not only to protect themselves against slavery, but strong enough also to become centres of anti-slavery movements in the territory.

Of the actual struggle between slavery and freedom in Kansas, Mr. Thayer says almost nothing in his "History of the Kansas Crusade." But of the organization, plans, and successful working of the New England Emigrant Aid Company, he gives a brief, strong, comprehensive account, well supported by quotations from the words of his friends and his enemies. We are told that the organization was made so complete that a solicitor of funds was at work in every school district in some of the States, and all money raised in this way and in other ways was forwarded to needy settlers in Kansas by a national Kansas committee whose headquarters were in Chicago.

That Mr. Thayer and his Emigrant Aid Company did much to keep Kansas free, there can be no doubt; and that the defeat of the slave power in Kansas hastened the national death-struggle between slavery and freedom, is no less certain. But Mr. Thayer's assumption, implied often, if not actually stated, that without this company Kansas would not have become free, and that without a free Kansas there would not yet be a free country, one may well hesitate to accept. The contest was not a duel, to be arranged for and decided by a single shot at a certain moment, but an all-embracing war, slowly gathering, but inevitable and prolonged; and hence it was not dependent, ultimately, upon the actions of any company of men chartered by a State legislature.

Nor is the bitter spirit shown by the author in his treatment of "the Abolitionists" to be commended. A man who believes that "The

great Kansas struggle was the pivot on which this nation turned to a nobler development and to a higher and happier condition of all its people"; a man who believes, in regard to the agencies that brought about this state of freedom, that "Whatever ephemeral endorsement any false claims might be able to secure, the careful study of future historians would be certain to expose, while it would establish, vindicate, and fortify the truth"; a man who truly believes all this in regard to a movement in which he has been the leader, can afford to be more generous with his enemies. As a whole, however, Mr. Thayer's book is a valuable contribution, at first hand, to the literature of the Civil War.

H. W. THURSTON.

AN AMERICAN RELIGIOUS LEADER.*

No recent work has been more full of fresh interest, more suggestive in its sayings and its silences, than Professor A. V. G. Allen's Bohlen Lectures on the Continuity of Christian Thought. Its writer was plainly a man at home with the Greek and Latin Fathers, and with the last speculations of modern thinkers. He knew Origen and Aquinas, Luther and Pascal, the Cambridge Platonists, the German Rationalists, and the Oxford Tractarians. His scholarship was not of the Dryasdust pattern. It could be accurate to the letter without ceasing to be alive to the spirit of the Christian Ages. It could burrow in the dust without losing sight of open air and sunshine. It could bring its truth up from the traditional well, and clothe it in simple, manly form, where a German professor would have plunged it the deeper in abstractions and confusions.

We were ready, therefore, to welcome Professor Allen's volume upon Jonathan Edwards as a leader in Religious Thought. There is no greater name among American divines than that of Jonathan Edwards. Yet his fame is mainly traditional. To most of us to-day he is an unknown quantity. His ideas, if we are New Englanders, are in our very bones; but his personality is vague and filmy. He stands for an extinct phase of Christianity,—is rather a fearsome myth than our flesh-and-blood fellow. A few years ago, Dr. Holmes, in a brilliant article, undertook to revive the mighty thinker, and give him some solid footing among

the men of to-day. Humor and clearness can do much. If they could do everything, apart from theological training and profound religious sympathy, Professor Allen's volume might be needless. As it is, Dr. Holmes will be readiest to recognize that he but heralded the coming of the man more thoroughly equipped for the work of giving the churches a well-balanced and just study of the great divine and metaphysician of New England.

Born in 1703, the only son in a minister's family of eleven children, an affectionate, sensitive, docile, and precocious boy, Jonathan Edwards entered Yale at thirteen, and bore off the highest college honors four years later. Locke's great work fell in his way in his freshman year, and he projected a treatise on the Mind, and gathered notes for it, at an age when modern boys are absorbed in hop-scotch and leap-frog. Some of his earlier papers remain. A cultivated physician in Ohio, a few years since, demonstrated from indisputable premises through irrefragable processes, that the interstellar ether of the physicist is God. The young Edwards went one step farther. "I had as good speak plain. I have already said as much as that Space is God." He lived to insist that Will is God; and came to think in the last years of his life that Love is God, for which, indeed, he had some Scriptural sanction. The other two statements were evolved from his own consciousness exclusively.

While still a youth, Edwards turned his back upon metaphysics and gave his whole soul to theology. Plato, Spinoza, Locke, yielded place to Augustine, Anselm, Calvin. They withdrew into the shadow, content with exerting their unseen influence, until the necessities of theological controversy brought them again to the front. Edwards's spiritual life for a season absorbed all his powers. With religion the very breath of his childhood, he grew into consciousness of his high estate as a son of God, until he resolved to act as if striving with all his might to be the one person of his time who should be wholly Christlike. It was a great purpose, and had its abundant reward. He entered upon his ministry, in Northampton, Mass., in February, 1727; married a devout and lovely girl who was his invaluable wife, touching with sunshine all his shadows; remained at Northampton until his dismissal from his charge in 1750; removed the next year to Stockbridge; was called to the presidency of Princeton College in 1757, and died of inoculation for small-pox the year following.

* JONATHAN EDWARDS. By Alexander V. G. Allen, D.D. ("American Religious Leaders"). Boston: Houghton, Mifflin & Co.

His works are numerous sermons, a narrative of surprising conversions in his ministry, and other tractates on the Great Awakening, his famous treatise on the Freedom of the Will, and minor treatises on Virtue, The End of the Creation, Original Sin, Divine Grace, and the Doctrine of the Trinity.

The life of an intense controversialist by a quiet critic and student of history, of a Congregational Calvinist by a Maurician churchman, is a curious experiment. Its success has fully justified it. Prof. Allen unravels the strands of controversial webs, reveals gaps in logical structures, discloses imperfections and inconsistencies of thought, and at the same time preserves his reverence for the mighty logician, his understanding of the subtle divine, his alert interest in the terrible preacher, his delight in and sympathy with the Christlike man. We see the saint perplexed in the trammels of an awful theory. We see his approximations to Augustine and Athanasius, to Anselm and Hugo de St. Victor, to Plato and the Platonic Fathers, to Pascal and the author of the "Imitation," to Hume, Berkeley, Hobbes, Collins, and John Stuart Mill, to Schleiermacher, and to Emerson. We perceive his greatness while we discern his defects. We pay him tribute, while we shudder at his teaching. We recognize the charm of his spirit, though we are horror-stricken at the God he depicts and the human nature which he postulates. The volume is of permanent value and absorbing interest. It is provided with a bibliography and an index, which add much to its usefulness. It ushers in the series of "American Religious Leaders" with a sound, sober, thoughtful, and winning presentation of the first and mightiest of them all.

C. A. L. RICHARDS.

THE SWEDISH REVOLUTION.*

Not often does the historic drama display a stage whereon a single actor dominates the scene so supremely as did Gustavus Vasa through the swift-moving acts of the Swedish Revolution. All the passion, all the energy, all the enthusiasm which swept Sweden from her humble satellite-like dependence upon Denmark into the greater orbit of European life and national independence, centred in this one towering and indomitable man. From the time

of the ill-judged union of Kalmar, the Swedes had suffered from the hand of oppression and the sting of self-contempt. From 1483, the date of the "Union," to 1520—the year in which Gustavus Vasa, having made his escape by way of Lübeck from a Danish prison, landed on the shore of his native country,—that Swedish land had continued in a state of constant and alarming anarchy.

The people, to whom the original laws of Sweden had guaranteed liberty and local self-government, and the election by the provincial assemblies of their king, had fallen from the condition of freemen or free tenants to a status approaching serfdom. The magnates had enriched themselves, the cabinet had usurped the power of prince and people, and the church, pursuing a policy even more selfish than it had displayed in Germany, had risen to the position of a haughty, rich, and arrogant hierarchy, diverting into its coffers the revenues of the kingdom, and dictating through its Archbishop to people and to regent alike.

By the terms of the union, Sweden had been promised a distinctively Swedish government, no foreigners were to hold her fiefs, and the monarch of the united kingdom was to reside a year alternately in each. But these conditions were not fulfilled; the hand of Denmark lay heavily upon Sweden; Danes were introduced into the castles and were enfeoffed of great estates; they became members of the cabinet, and, in collusion with recreant Swedish magnates, developed a Danish policy. More than all this, the church, with its powerful influence, favored the Danish cause.

Never was an unfortunate country more unfortunate than this, when, in the year 1520, King Christian II. massacred in cold blood seventy of the patriotic nobles of Sweden in their capital city of Stockholm. A thrill of horror pervaded Europe; but the king joyously sailed away to his realm of Denmark, exulting in his treachery, and congratulating himself that he had crushed forever the spirit of the Swedes.

But he was profoundly mistaken; the story of the "Bath of Blood" was told from one end of the land to the other; the people were roused at last to a sense of their degradation; and Gustavus, with burning words and filial tears—for his own father had perished in the massacre—centred in himself the hopes and the aspirations of his countrymen. It was the peasants to whom he appealed in the name of liberty, and it was to the peasants that Sweden

* THE SWEDISH REVOLUTION UNDER GUSTAVUS VASA.
By Paul Barron Watson, author of "Marcus Aurelius Antoninus." Boston: Little, Brown, & Co.

owed her emancipation. The magnates and the church rendered little aid, and displayed either an active hostility or a silent indifference. Here, as in the days of Caesar, the discontent of the people found its exponent and its leader in the person of a great noble.

The introduction of the Reformation, and the consequent disestablishment, or, perhaps more pertinently, the disendowment of the old church, accompanied and accelerated the Revolution; and the Diet held at Vesteras in 1527, when the clerical party was finally shattered and free liberty of worship given, was a fitting prelude to the coronation of Gustavus, which followed in the next year. With this consummation to the glorious efforts of Gustavus, closes the period of "The Swedish Revolution," whose story is told with great distinctness by Mr. Paul Barron Watson in his book so entitled. The volume is of great intrinsic value, for the author has been most conscientious in his researches, and is of especial interest from the fact that the history of the Revolution has never before been written in English. We indulge the hope that Mr. Watson will continue his studies of the reign of Gustavus, and treat with like admirable lucidity the more peaceful years of his sovereignty.

RECENT BOOKS ON THE STUDY OF ENGLISH LITERATURE.*

One of the signs of the times, that all students of English will hail with delight, is the increasing interest in the great as well as the lesser poets of our literature. One after another they are receiving the attention of

*SELECTIONS FROM WORDSWORTH. With Notes. By A. J. George, M.A. Boston: D. C. Heath & Co.

SELECT POEMS OF WILLIAM WORDSWORTH. Edited, with Notes, by William J. Rolfe, Litt.D. New York: Harper & Brothers.

AN INTRODUCTION TO THE STUDY OF SHAKESPEARE. By Hiram Corson, LL.D. Boston: D. C. Heath & Co.

SIR THOMAS WYATT AND HIS POEMS. By Wm. Edward Simonds, Ph.D. (Strassburg). Boston: D. C. Heath & Co.

A GUIDE TO THE STUDY OF NINETEENTH CENTURY AUTHORS. By Louise Manning Hodgkins. Boston: D. C. Heath & Co.

LITERARY LANDMARKS; A Guide to Good Reading for Young People. By Mary E. Burt. Boston: Houghton, Mifflin & Co.

A CENTURY OF AMERICAN LITERATURE. By Huntington Smith. New York: Thomas Y. Crowell & Co.

OUTLINES FOR STUDY CLASSES. The English Drama. English Literature of the Elizabethan Age, and of the Seventeenth and Eighteenth Centuries. By Anna B. McMahan. Quincy, Illinois: Printed by the Author.

SYLLABUS. English Literature and History. By A. J. George, M.A. Boston: D. C. Heath & Co.

scholars, and a valuable body of critical and explanatory material is gradually accumulating. The Wordsworth literature has grown wonderfully in the last quarter century. Less than fifteen years ago appeared Grosart's "Prose Works of Wordsworth"; this has been followed, in the present decade, by Knight's splendid edition of the Poems, by the books of Principal Shairp dealing so largely and so sympathetically with Wordsworth, by the "Studies" of our own Professor Hudson, the Shakespearean, besides several excellent volumes of selections and many critical essays. Only last year appeared the edition of Professor Morley, with the poems arranged in chronological order; and this year brings out the "Life" by the scholarly Wordsworthian, Dr. Knight. All this seems to indicate that the words of Matthew Arnold in the prefatory essay to his "Selections,"—"I cannot think, then, that Wordsworth has, up to this time, at all obtained his deserts,"—have become untrue in the decade since they were written.

When Mr. George's edition of "Wordsworth's Prelude" was published, the preface announced that it would be followed "by other of Wordsworth's poems." This promise has been fulfilled by the preparation of the volume before us, containing selections from the shorter poems, with notes of an historical and interpretative nature. It may be questioned whether the chronological order is the best, since the development of an author's genius cannot be fully shown by any book of selections, however arranged, and this order does not so easily lend itself to ready reference. Even in this volume the sonnets are placed by themselves, indicating the desirability of some other than chronological arrangement with a particular class of poems. It is well known that Wordsworth's own classification is faulty in the extreme; but such a one as that of Matthew Arnold has many advantages. One feels like criticizing, also, the inaptness of much of the Introduction. The opportunity to say some good things on the study of the poet most important in this century, without making comparisons with poets still living, seems partially wasted in an essay, half lecture and half preface, much of which might be prefixed to any of a dozen volumes. As to the selections themselves, they are carefully chosen, and the number is sufficient to give an adequate idea of the poet's power. We miss the "Fragment from the Recluse" usually given, and so admirably expressing the poet's high purpose in

all his poems ; but the size of the volume may have been one reason for not including this, or any selections from "The Excursion." Mr. George's best work has been placed upon the notes ; and for these, as for those in his previous volume, he deserves great credit. He has brought together valuable material from many quarters, and has given enough, without adding unnecessary details. His own acquaintance with the Lake district has enabled him to verify localities and make occasional corrections ; while his appreciative study of the poems themselves has enabled him to give, in a way helpful to students, many a sympathetic commentary. We welcome this latest book on Wordsworth, therefore, as one of especial value to students, to whom, as to the general reader, the illustrations and interpretations of Mr. George will give material aid.

Another volume of selections from Wordsworth comes in the same form as the Rolfe Shakespeare, and under the editorship we have come to know so well. It is always a wonder that a Rolfe edition can include so much in so little space. As a handy edition for schools, this may easily rival any other, because of its excellent notes, its selected introduction, and its charming illustrations from the Lake region. A smaller number of selections is given than in most volumes, but these are the favorites of Wordsworth readers, and always representative.

Anyone acquainted with Professor Corson's "Introduction to Browning" will have high expectations for his book on Shakespeare. It may be divided into three almost equal parts ; the first dealing with the authorship, language, and verse of the poet, the second with the interpretation of six of the plays, the last made up of notes, textual and critical. Of the introductory chapters, the more striking are those on verse and diction. Professor Corson makes of prosody a new subject, by treating it wholly in its relations to the thought, pointing out also for the first time the reason for the mixture of prose and verse in the plays. Shakespeare's diction is also studied, in its Latin, its Anglo-Saxon, and its monosyllabic character. No word better characterizes Professor Corson's interpretations than *suggestive*. There is no attempt to develop fully a train of thought which the student can carry out for himself. A single episode is carefully treated, without attempting to elucidate every point in the drama. "Romeo and Juliet" is shown to be the triumph of love, rather than the ill effect

of youthful rashness. In "Much Ado About Nothing," only the Benedict-Beatrice episode is taken ; in "Macbeth," the witch agency ; in "Antony and Cleopatra," the moral proportion ; and so through the six plays. The last part of the book is given up to notes, critical and interpretative, many of which, before published, have been generally accepted by Shakespeareans. Space permits only a hint of the valuable material the book contains, but no one who begins it will be inclined to leave a single chapter unread.

In "Sir Thomas Wyatt and his Poems" we have a thesis presented at the University of Strassburg for the degree of Ph.D. The chair in English at Strassburg is occupied by Ten Brink, who, preëminently among German professors, combines literary appreciation with philological acumen. The book before us shows, in these respects, the training of the master ; it displays careful research, judicious weighing of evidence, and fine literary taste. Every part of the work bears evidence of painstaking care, though this has not been allowed to detract from the clear and graceful presentation of facts and conclusions. Part First consists of a biography of the poet, with many new facts from British state papers recently published. These show that Wyatt entered public life very early, and that he was frequently entrusted with affairs of great moment by Henry VIII., while one or two cases in which Wyatt and his father have been mistaken have been cleared up by references found. The point of greatest interest in the life is the attempt to prove that Wyatt's imprisonment in 1536 was due to connection with the party of the unfortunate Anne Boleyn. The evidence leaves little doubt that, in the minds of some of his fellows at least, Wyatt was imprisoned on the Queen's account. This theory accounts well for a change in Wyatt's life, known to have taken place, and evidenced by his poems ; though absolute proof is impossible, owing perhaps to mutilated or unpublished manuscripts. Part Second includes a comparison of texts and a statement of the principle of interpretation. The poems are then grouped into the earliest (written before 1522), the love poems (1522-36), occasional pieces (1536-39), and the late poems to 1542. On the supposition that the love poems were addressed to some person, and express Wyatt's own sentiments, they are grouped under the periods of entreaty, attainment, disappointment, and recovery. The writer gives some interpretation of each poem,

pointing out further evidence of his theory that Anne Boleyn was the person addressed in them. The book is completed with tables of the poems chronologically and systematically arranged, an alphabetical list, and an index. That the love poems were intended for Henry's queen, gives new romance to the writings of the father of the English sonnet; and whether or not the theory be accepted, the thesis will be regarded as belonging to the best fruits of American scholarship, strengthened and trained by German methods and culture.

Miss Hodgkins's "Guide to the Study of Nineteenth Century Authors" has the merit of having been tested by experience; the book being made up of leaflets prepared to accompany lectures delivered at Wellesley College, where the author is professor of English literature. The leaflets, which may be used separately and returned again to the cover, contain references to biographies of each author, a list of selections from his works, and a short list of critical books and magazine articles. Blank pages are added for notes. The aim is to supplement the lecture system by giving such references to the author's works and to contemporary criticism as will aid the pupil in reading and judging for himself. The list of selections is good, and the book will commend itself to every teacher. One wonders that the list of English authors does not include William Morris; and the omission of any reference to Motley and Bancroft among American writers is noticeable. A reference to the biographies of Coleridge shows that the life by Gillman is included, and that of Brandl omitted, though it is the most careful and authentic of all. An admirer of Shelley might rightly insist that the expression, "vagrant life in the British Isles and continent," is unnecessarily severe; and the term "tragic death" applied to Keats must refer to the supposition, now little believed, that he died of the "Quarterly Review," and not of consumption. But notwithstanding slight peculiarities of expression, the book contains a large amount of valuable reference material, and will be an important aid in the study of the literature produced during this century.

Miss Burt's little book, "Literary Landmarks," is also the work of a teacher, thoroughly interested in the problem presented by the reading of young people. It contains essays on theories of Children's Reading and Reading which does not deal with Totals, a criticism on books of meager selections, followed by

chapters on various kinds of literature and their adaptation to educational ends. It is throughout a plea for good reading; and by this is meant, the author rightly insists, not books written exclusively for young people, but those of standard and lasting value. How this may be done is shown by one whose experience has been considerable, and deservedly successful. Courses of reading for pupils of various stages of advancement are given, with the design in all of so linking the writers of various ages, that not only a proper knowledge of the best books will be gained, but also a proper perspective in literature. One thought of Miss Burt cannot be emphasized too much: readers young and old should have something more than the scrappy portions set apart for daily use; to grasp the unity and completeness in plan of poet or prose writer is of fundamental importance, in obtaining the burden of his thought and the power of his conception. The book contains, in addition, diagrams for use in schools, and a full list, with publishers and prices, of books to which reference is made. It is full of suggestions from which both parents and teachers may obtain most important hints.

"A Century of American Literature" is a collection of poetry and prose, from one hundred writers of the hundred years since our constitutional life began. Its completeness is shown by the fact that it begins with Franklin and ends with Stoddard, and that its size allows an average of four pages to each author. This gives ten pages each to Emerson, Hawthorne, Longfellow, Lowell, and a single contribution of one or two pages to many. If selections from all American authors are desirable, perhaps this book is as nearly perfect as a single volume can be; but many will still believe that it is better to have much of the best, then fragments from any number. The compiler himself appreciates this, and calls his book a "bird's-eye view"—which may account for the seeming obscurity of the greater names; also admitting "that the great majority of the writers we have thus far produced, when tested by the world's standard of excellence, fall somewhat below the level of immortal renown." But even fragments of good things are pleasant, and it must be said that the selections are well made, many of them are fresh, and all representative.

The two pamphlets containing outlines for the study of English literature, by Anna B. McMahan, aim at the direct study of master-

pieces by giving under each subject references and suggestions for a high order of practical work. The plan is excellent, and well carried out in details. The pamphlets present another evidence that literature is to be taught in simpler but more reasonable and efficient ways than the old-time didactic treatises.

The Syllabus prepared by Mr. George is, in the main, lists of names in parallel columns indicating the connection of English literature and history. To this is added a list of American writers under divisions relating to the character of their writings, and separated into two periods, the Colonial and the Constitutional. The list of English writers is also divided into periods, the names of which, however, are not always definite. The Syllabus is intended for schools, and will be found useful when properly supplemented by the work of the teacher.

OLIVER FARRAR EMERSON.

BRIEFS ON NEW BOOKS.

In Ireland's "William Hazlitt" (F. Warne & Co.), the selections from Hazlitt's own writings number 510 pages, the introductory memoir of biographical and critical matter occupying but 65 pages. This is as it should be: the incidents of Hazlitt's life are neither numerous nor inspiring, but Hazlitt's writing is not known as it deserves to be known by readers of to-day. Partly because of the hostility which he aroused during his lifetime by his strenuous opposition to governmental measures at home and abroad, and which has not yet ceased to act unfavorably upon his reputation, and partly because of the very voluminousness of his production—thirty-five volumes of very unequal value,—modern readers are not in general greatly attracted to one who was nevertheless a genuine master, both as to thought and expression. Mr. Ireland has wisely drawn but slightly from the pages that reveal the somewhat sour politician, and shows us Hazlitt in his worthier aspects,—as sympathetic critic of our greatest poets, dramatists, novelists, and essayists, and as an observer of men, society, and books,—together with some passages which reveal the individual experiences, hopes, aspirations, and disappointments, that made up his very peculiar character. Lamb said of Hazlitt that he tried old authors "on his palate as epicures taste olives"; but, to our mind at least, he seems even happier in dealing with his own contemporaries. What, for example, could be more charming than the picture of the youthful Coleridge in "My First Acquaintance with Poets"? After rising before daylight and walking ten miles in the mud to hear Coleridge preach, he describes how the voice of the preacher, in giving out the text, "rose like a stream of rich distilled

perfumes"; how he launched into his subject, "like an eagle dallying with the wind"; and how himself seemed to be listening to the music of the spheres, and to see the union of poetry and philosophy, to see truth and genius embracing under the eye of religion. Likewise his descriptions of Godwin, Cobbett, and Mrs. Siddons, are masterpieces in their way; and we are glad to meet again these old favorites in the new volume. To read Hazlitt through would be tiresome, doubtless; but to dip into him at intervals, as this volume enables us to do, is a great delight, and persuades us that Lamb, Jeffrey, De Quincey, and the rest, were right in ranking him among the foremost and most original of critics.

SELDOM indeed is it that the life-story of a man or woman of letters adds to the glory of the name, instead of detracting from it. Such is the case, however, with Mrs. Cheney's "Life of Louisa May Alcott" (Roberts), for we close the book feeling that greater than anything Miss Alcott ever said or wrote was Miss Alcott herself. Here we see one who, from out of the most adverse circumstances, wrested a three-fold success—material accumulation, fame, personal character. Denial, difficulty, and defeat, were the portion of her early years, as aspiration and fulfilment were of her later ones; and this story the editor has wisely arranged that Miss Alcott shall tell for herself, through letters, sketches, and copious extracts from the journal which her father caused her to begin when a very small child and in which she continued to record her experiences in later life. When the "transcendental wild oats" yielded too little harvest for the practical support of the family, the bravery with which the young girl took upon herself these burdens amounted to heroism, and the high "call" to serve others was one which always found in her a quick response. She once remarked that it had seemed to be her destiny to fill the gaps in life; that she had been a wife to her father, a husband to her widowed sister, a mother to the orphaned daughter of her sister May, while still daughter and sister and friend as well. And withal there seems never to have been in her heart any sense of martyrdom to duty, but always a nature large enough to meet every fresh demand upon it with the same sympathy and sunny courage. Thus it is that, whatever the fastidious literary critic may have to say concerning Miss Alcott as artist, whatever flaws he may find in the most popular children's stories of this generation, he would be captious indeed who should fail to see how much of inspiration and stimulus to high and beautiful living there is in this record of her nobly-spent fifty years.

ONLY a man whose own domestic happiness was beyond question could venture to put forth such a book as Alphonse Daudet's latest—"Artists' Wives" (Routledge). It is a collection of twelve stories, all with the same moral: that artists of whatever kind—painters, poets, sculptors, musicians—all are, in Mother Carlyle's phrase, "gey ill to live with."

The perfect sympathy and stimulating companionship of Daudet's own married life probably makes him only the more sensitive to the ill-assorted unions which are, alas! so much more common than his own happier experiences. Doubtless it is his own feeling speaking through the mouth of the painter in the prologue: "Marriage for me has been a harbor of calm and safe waters, not one in which you make fast to a ring on the shore, at the risk of rusting there forever, but one of those blue creeks where sails and mast are repaired for fresh excursions into unknown countries"; and also his own feeling when he adds that he looks upon his own happiness as a kind of miracle, something abnormal and exceptional, because "to that nervous, exacting, impressionable being, that child-man that we call an artist, a special type of woman, almost impossible to find, is needful, and the safest thing to do is not to look for her." The stories have the dainty and delicate touch without which Daudet would not be Daudet, and the illustrations of Bieler and Myrbach and Rossi lend additional piquancy and variety to this really beautiful volume. As for the theme—we confess to a lurking suspicion that the situation is not always so pathetic as it seems, and that the apparent incompatibilities of an artist's household are often not so incompatible as the outsider judges. On the whole, Hawthorne's explanation is probably nearer the truth: "Why are poets so apt to choose their mates, not for any similarity of poetic endowment, but for qualities which might make the happiness of the rudest handcraftsman as well as that of the ideal craftsman of the spirit? Because, probably, at his highest elevation the poet needs no human intercourse; but he finds it dreary to descend and be a stranger."

MISS HELEN ZIMMERN'S "Hansa Towns," in "The Story of the Nations" series (Putnam), takes a place beside Captain Burrows's "Cinque Ports." One of the most remarkable growths of the Middle Ages was this association, first of merchants and then of cities, which wielded a power that defied kings and yet was content to be from first to last a trading organization. Holding for a long period the empire of the northern seas, these burghers might well have added to it the empire of the northern lands. But history has again and again shown how little ambitious of political power are the votaries of trade, and the career of "John Company" curiously illustrates their reluctance to assume such power even when thrust upon them. Miss Zimmern has traced for us the growth of the Hansa League, has introduced us to the town life of one of its incorporate members, has carried us along the routes of its commerce, has made us familiar with the workings of its common Diet, and through it all weaves a thread of pleasing incident. We wish there were more of geographical detail: more attention given to the individual cities. We gather from the work that the League was very extensive; we do not learn there what its cities were, even in a

brief list. Miss Zimmern is not at home upon the sea, or she would not write of "the bold mariners who ventured forth in ships of small size, devoid of compass, *load-line*, chart, and chronometer." We do not, therefore, find in her pages any information on the growth of methods and means of navigation, to which the League must have contributed largely. The causes of the decline and fall of the League, as the changing conditions of life made its longer existence impossible, are well stated in the closing chapters; and an admirable summing up of its whole value to the age in which it existed, and to the civilization that followed, fitly closes the book.

To ask, as Rabbi David Philipson does in his "Jew in English Fiction" (R. Clarke & Co.), that literary artists should only represent "the teachings of the Jewish religion as interpreted by its best and most competent minds," is to demand something more than justice. It is not, and should not be, the object of every artist to give us an exposition of a religious system. Some of them wish to portray for us the characters of imperfect men and women, such as we meet with in our every-day life. Others, like Kit Marlowe, merely introduce Jews as picturesque figures for the stage, and represent them according to the popular conception, just as they would represent Irishmen or Dutchmen. Instead of complaining of ill-treatment at the hands of English literary artists, the Jews should be grateful that they have had so many illustrious defenders. The villainous Jews portrayed by Marlowe and others are more than offset by the ideal characters portrayed by Scott, Cumberland, Disraeli, George Eliot. It may be true, as Rabbi Philipson contends, that there are no Jewish national traits; but it seems to admit of no dispute that the Jews have preserved with wonderful tenacity the purity of their blood and the distinctive peculiarities of their race. Even if we consider them as merely a distinct religious denomination, the Jews can claim no special exemption. All sects are liable to have their worst as well as their best representatives described. It would have been fully as justifiable for George Eliot to represent a wicked Jew as it was to represent a wicked Methodist. Dickens was fully as justifiable in portraying Fagin as he was in portraying Stiggins or Chadband. Rabbi Philipson's work does not show that he is himself the most favorable exponent of Judaism. Many of his expressions are colloquial, vulgar, or ungrammatical. Some of his sentences would disfigure a schoolboy's essay. Yet the book shows wide reading, and much vigor and activity of mind.

PARKER'S "Familiar Talks About Astronomy" (A. C. McClurg & Co.) is a very successful attempt to popularize a difficult and little understood branch of science. Astronomy being, from its nature, the most abstract of the sciences, the attempt to treat its themes in a familiar and conversational style would seem to be a task of such difficulty as to be

almost, if not quite, impossible. That Professor Parker has succeeded is probably owing to the fact that he wrote from memory, out of a full mind, on a theme which had furnished the material for many years of class-room lectures. Thus it happens that he speaks of such vast and bewildering themes as the forms, dimensions, distances, motions, etc., of the earth, sun, moon, planets, and stars, and of the methods by which their orbits and size are calculated, all in language so clear and simple that they present few difficulties even to that very superficial person known as the "general reader." He does not aim to present a *complete* treatise on astronomy. Therefore, all questions that, for the present at least, are merely speculative—as, for example, how the stars and planets were first formed, the physical constitution of these bodies, the source of the sun's heat, etc.—are left for the debates of the great astronomers of the world, while this little book aims to deal only with matters susceptible of observation and calculation. The concluding chapter is devoted to the subject of navigation and the theory by which is determined a ship's position at sea. This theory, although within the comprehension of every schoolboy, is strangely omitted from every college curriculum, so that, for the officer of a merchant vessel, or one unconnected with the naval service, there is no place of training where he can learn both the theory and the practice of navigation, on which depends his own livelihood and the lives of those thousands of human beings entrusted to his care.

In his recent "Life of George Washington" in the "American Statesmen" series (Houghton, Mifflin & Co.), Mr. Henry Cabot Lodge has adopted an admirable method. Seventeen chapters of narrative, which, owing to its somewhat unusual point of view, draws on with renewed interest to the details of so well known a career, are followed by a closing chapter which in its portrayal of the life as a whole is one of the finest pieces of character-painting that we know. Mr. Lodge's point of view is not original. To Edward Everett Hale belongs the honor of beginning to render no longer true the words of Mr. McMaster, "George Washington is an unknown man." But where Mr. Hale outlined a sketch, Mr. Lodge has filled out in detail, so that we now possess for the first time a true biography of Washington. Here we see the man, beneath the soldier, the statesman, the impossible abstraction which a century of myth-makers have produced. The impulsiveness, the bluntness, the intolerance of the earlier years, stand forth conspicuously, grandly emphasizing the masterly self-control and patience of the maturer man. Mr. Lodge deserves our thanks for thus laying stress on Washington's humanity; while not less important, although not so novel, is his emphasis of the fact that Washington "rose to a breadth and height of Americanism and of national feeling which no other man of that day touched at all." Many men try their hand at a task with more or less of failure, until the right man

steps forth and the thing is done for a finality. It would be idle to say that no more biographies of Washington will be written, but it is safe to say that this most admirable book, while not entirely free from error in a few minor details, will be the biography of the future for no brief period, because it is not only the first adequate life of the subject, but it is an exhaustive and critical one.

THE task of Mr. John T. Morse in writing a life of Franklin for the "American Statesmen" series (Houghton) was none of the easiest. "No poor genie of oriental magic was ever squeezed into more disproportionately narrow quarters than is Franklin in these four hundred pages," laments the author; and we cannot help sympathizing with his opinion. He is disposed to think also, with Mr. John Bigelow, that Mr. Parton's biography has left small place for any other life of Franklin. With this unfortunate frame of mind, Mr. Morse has nevertheless presented the important facts of Franklin's political life in a concise and readable form. It can hardly be called an entirely independent study of the subject, nevertheless; and it is disappointing to find that the author follows Mr. John Jay in his estimate of Franklin's services in the peace negotiations of 1782-83, whereby Jay's part in that diplomatic contest is unduly emphasized. That Franklin was in error as to Vergennes' attitude, is true; but that Jay's discovery of this error entitles him to the main credit of the treaty, is quite a different thing. Mr. Morse seems not to be entirely free from this confusion of ideas. On the whole, however, he has made good use of the new material which the last few years have so richly brought forth; this is particularly the case with the chapters on "Financiering" and "Habits of Life and of Business."

If the great men of early English literature have ever been introduced to posterity in happier fashion, if they have ever been shown more picturesquely in the very "form and pressure" of their time, than in Donald G. Mitchell's "English Lands, Letters, and Kings" (Scribner), we have failed to note it. We say *introduced* advisedly; for the book lays no claim to any exhaustive treatment of its subjects, its avowed object being "not so much to give definite instruction, as to put the reader into such ways and starts of thought as shall make him eager to instruct himself." Considering the innumerable compendiums of English literature already in the market, this might seem to be an uncalled-for undertaking. But the majority of them are little calculated to tempt one onward, being indeed but a mockery of the real needs of youth, and little more than scrapbooks made up of hundreds of biographical sketches sandwiched between fragments of illustrations too brief and too disconnected to be illustrative of anything. Our old friend Ik Marvel has been too long master of the arts of entertaining to err in such fashion; and so, in what he calls his "bold scurry"

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over the reach of literary ground from Celt to Tudor, he pauses only at the most commanding view-points, and draws the picture with a few bold strokes which, while ignoring many details, are yet never inaccurate or misleading. The true sign of a master in any art is shown in the skilful handling of few tools, the power to give a strong impression by the use of few and simple materials.

COCKER'S "Government of the United States" (Harper) is a useful little manual of the Constitution, for students in high schools and colleges. No effort is made to be original, but numerous constitutional authorities are here digested for the learner. It is a pity that the author still pins his faith to the outworn statement, borrowed by the Declaration of Independence from the declamation of French doctrinaires: "All men are born free and equal." We doubt the interpretation which includes Congressmen under the constitutional prohibition to any person holding any office of trust or profit under the United States to accept of foreign emoluments. But more than once the author confounds the Legislature with Federal officers. We cannot interpret such a sentence as, "With the exception, therefore, of the President, Vice-President, Members of Congress, Judges of the Supreme Court, and diplomatic agents and consuls, Congress alone has the power to create offices by law." It seems a strange omission, that, when the statement is made that "the Constitution is silent with respect to the power of removal from office, where the tenure is not fixed, but it is a recognized principle that the power of removal is incident to that of appointment," no reference is anywhere made to the "Tenure-of-office" act, or to the recent assertion of the "recognized principle" in the repeal of that act.

WE have already noticed a half-dozen volumes of the excellent "International Statesmen Series" (Lippincott). In the sketch of Grattan, by Robert Dunlop of Owens College, Manchester, we are given not only a well-written biography of one of the highest types of Irish character and patriotism, but a calm and fairly impartial account of political and industrial life in Ireland during all that stormy period which Grattan's public career covered. Here is valuable reading for those who would study the "Irish Question" of to-day in the light of its ancestor of a hundred years ago. The book is a worthy companion-piece to the sketch of O'Connell in the same series.

TOPICS IN LEADING PERIODICALS.

November, 1889.

- Anglo-Continental War and American Commerce. *Scribner.*
- Bashkirtseff, Marie. *Josephine Lazarus.* *Scribner.*
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- "The Quiet Life." Certain Verses by Various Hands: The Motives Set Forth in a Prologue and Epilogue by Austin Dobson. Illustrated by Edwin A. Abbey and Alfred Parsons. 4to, pp. 98. Gilt edges. In Box. Harper & Bros. \$7.50.
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Ap-par-el-ing-ed-er	Chi'sel	Gam'bol	Lev'el	Pis tol	Shriv'el
Bar'rel-ing-ed-er	Coun'sel	Gib'bet	Li'bel	Pom'mel	Sniv'el
Ben'e-fit-ing-ed	Cud'gel	Gos'sip	Lim'it	Pos'til	Tas'sel
Bev'el-ing-ed	Dis-hev'el	Grav'el	Mar'shal	Quar'rel	Tram'mel
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Can'cel	En-am'el	Im-per'il	Par'cel	Riv'et	Viet'nal
Car'ol	Em-pan'el	Jew'el	Par-al-lel	Row'el	Wor'ship
Cav'il	E'qual	Ken'nel	Pen'cil	Shov'el	Wool'en
Chan'nel	Gal'lop	La'bel	Per'il		

Chancellor, from *Chancellarius*; *crystalline*, *crystallize*, &c., from the Greek *κρύσταλλος*; *metalline*, *metallurgy*, &c., from *metallum*; *cancellate*, *cancellation*, &c., from *cancello*, *cancellatio*; *lamellar*, from *lamella*; *excellence*, from *excellentia*; *tranquillity*, from *tranquillitas*, are a class of words which, for etymological reasons, do not come under the above rule. The following words should be spelled according to the analogy of the English language, with the termination *er*:

Amber	Fiber	Meager	Peter	Omber	Sepulcher
Chamber	Luster	Meagerly	Salt-peter	Somber	Specter
Center	Muster	Meter	Miter	Saber	Maneuver
Enter	Eager	Diameter	Niter	Scepter	Theater
Cider	Eagerly				

Acre, *massacre*, and *lucre* are necessary exceptions, to avoid an erroneous pronunciation, as *c* is soft before *e*. *Chancr* and *ogre* are seldom used, and are hardly English.

Compounds of words ending in *ll*, as, *befall*, *miscall*, *install*, *forestall*, *intrall*, *enroll*, retain the double *l*, to prevent the false pronunciation, *befal*, *enrol*, &c. For the same reason, double *l* should be retained in the nouns,—

Installment	Intrallment	Thralldom	Enrollment
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Both etymology and analogy require that *defense*, *offense*, and *pretense*, from the Latin *defensus*, *offensus*, *prætensus*, should be spelled with *s* instead of *c*.

Defense	Offense	Pretense	Expense
Defensive	Offensive	Pretension	Recompense
Defensively	Offensively	Suspense, &c.	License, &c.

Derivatives of *dull*, *will*, *skill*, and *full* retain the *ll*, as,—

Fullness	Dullness	Skillful	Willful
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Like *stillness*, *illness*, *stiffness*, *gruffness*, *crossness*, &c., to prevent the inconvenience of exceptions.

Ax	High	Cow	Practice, <i>v.</i>	Villain	Captain
Lax	Height	How	Practice, <i>n.</i>	Villainy like	Captainey
Tax	Highly	Plow	Notice, <i>v.</i>	Villainous	Mountain
Wax	Highness	Now	Notice, <i>n.</i>		Mountainous

Mold, *molt*, like *gold*, *bold*, *fold*, *colt*, &c., not *mould*, *moult*.

Woe should take *e*, like *doe*, *foe*, *shoe*, *toe*, and all similar nouns of one syllable. The termination in *o* belongs among monosyllables to the other parts of speech, as, *go*, *so*, and to nouns of more than one syllable, as, *motto*, *potato*, *tomato*, &c.

Where current good usage sanctions two different modes of spelling the same word, Webster now recognizes both, giving the first as his preference, and thus sanctioning either; thus:

DEFENSE	DEFENCE	METER	METRE	TRAVELER	TRAVELLER	HEIGHT	HEIGHT	PLOW	PLOUGH
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